NEWS AND GOSSIP OF THE SCREEN AND VAUDEVILLE — STAGE NOTES

Highlights and Shadows on News of Picture Making

French Films Coming to View More Frequently Than Before.

By FRANK VREELAND.

republic by the United doughboys who gallantly French cigarettes overseas. It is all a matter of reciprocity, aside from any little favors we may show Marshal Foch. That is evidenced in the arrangement by which United Accuse," by Abel Gance, with a dauntless resolve not to wince nor cry aloud if they didn't make a cent out of it, but to take what shekels Fate might send along

The object was to be assured by the rench Government, which is interested in the promotion of films in that country, that American photoplays chaperoned by United Artists could be poured out in France through Allied Artists, which is the Gallic incarnation of United Artists, without being blocked by wild gesticulations. In view of the contemplated tariff legislation in this nation against foreign films, United Artists feared that the French might retaliate with curses and a protective tariff also, and they didn't wish the French to say "They shall not pass" to American movies.

As a matter of fact a protective tariff

on films by the United States seems low likely to be scrapped even before It is at present lying committee in Congress, where its condition is said to be very had, and the st moment is expected at any time. gn films has deteriorated terribly the last few months as a source of agitation. It simply refused to get a grip on itself eaten. Most of the German feateres, even "Passion," which had all the force of novelty, have died the death. the large cities, for in the small towns they still take the war very much to

the French productions which operatic friend, "Tristan und Isolde," which gave Wagner a big idea-as you

fascinating Continental star has had her smile transcribed to the screen under strictly American manipulation. The first of these to be released here will be called "The Last Payment," but is not to be considered part of the German George Aston, K. C. B., for thirty-indemnity for that reason.

skifful titlers and adapters as Katherino skifful titlers and adapters as Katherino Hilliker in naturalizing foreign photoplays on the American screen are all too little appreciated by the public here, but fortunately the adapters get good round sums for their work, which do much to reconcile them to life's hardships. Their chief trouble is a sort of retribution on scenario and continuity writers for their own malpractices in the earlier days of the movies, when a continuity man in laying down the law in a script for some noted comedian, would blandly write: "At this point the comedian makes a wise crack and sets every one laughing."

Now the adapters are forced to think up the wise cracks, and the consequent anguish of spirit and beating of brow has drawn them closer, as never before, to the comedians who had to do it. The German pictures are the main cause of tribulation in this respect, for often they have long scenes without a sub-title which simply must be broken up by captions so American auffrices won't grow restless while waiting for a line to read aloud.

Frequently a German character will be separated at popular prices at the Royal Nagarging Directics and his assistants spent two years studying the distance spent woo years studying the sistants spent two years studying the sistants spent two years studying the official logs and files of the British and Greenwhich. Sir George and his assistants spent two years studying the official logs and files of the British shaded for the British official logs and files of the British shaded for the must spent two years studying the official logs and files of the British shaded for the must spent two years studying the official logs and files of the British shaded for the must spent two years studying the official logs and files of the British shaded for the must spent two years studying the official logs and files of the British shaded for the must spent two years studying the official logs and files of the British shaded for the must spent two years studying the

'Fightin' Mad,' 'Battle of Jutland' and 'La Tosca' Triple Screen Feature





the superintendence of Major-Gen. Sir George Aston, K. C. B., for thirtyeight years in marine service and pro The difficulties encountered by such deliful titlers and adapters as Katherine Greenwich. Sir George and his asfessor at the Royal Naval College at

Continued from Page Seven.

organization. "If it were any good there would be lots of orchestras and soloists performing it all the time."

He and Family the Same.

out on an entirery new career. Mme. Aguglia is to be a singer. She will make her appearance in opera some time during the present season. Now her energies—and they are real energies— are altogether devoted to the study of

Jolson Tells of 12 Years Fun in Burnt Cork Mask

Comedian to Celebrate This Week Anniversary of His New York 'Arrival.'

Jolson's Theatre last Tuesday evening as Bombo, the negro servant of arked the twelfth anniversary of his first appearance in black face. For was on Monday evening, November Jolson first donned black cork in an effort to entertain the theatre public of New York. Before that he had had a ong and severe struggle as an eccentric

New York. Before that he had had a long and severe struggle as an eccentric comedian in white face, a struggle which at several stages of its development was marked by nights spent sleeping on the waterfront of New York and days and evenings given to singing in the backrooms of saloons and even on the streets. Joison first saw New York as a boy of 17, and it was then that many hardships were endured. Before that time he had spent a six year period as a child super, a linger in a circus concert, a singer from the galleries of burlesque theatres and a camp follower and general entertainer of a Pittsburgh militia regiment during a part of the Spanish-American war.

After his first hardship in New York Joison got what he has described as a precarious toehold in vaudeville of the smallest time. He was in white face and was not highly successful.

"I recall how I came to black up very vividiy," said Joison last night in his dressing room. "I was from Washington, you know, and while I was unable to employ a regular dresser I had an old Southern darky look after me occasionally. I had a fondness all my life for children and negroes and I used to imitate the darky talk. One night this old semi-dresser of mine said to me while I was playing in a little theatre in Brooklyn: "Boss, if your skin be black they always laugh." I thought it a good idea and decided to try it. I got some burned cork and blacked up and rehearsed before the old negro. When I got through he gave his negro chuckle and said:

"Mistah Jolson, you'se jus' as funny as me."

"I had some friends even in those days and some of them got me a chance and sand some of them got me a chance with her rew divertissement. "The Box Party," sisted by the Magleys, Mercer and J Templeton and the Versatile Selays and some of them got me a chance

"I had some friends even in those days and some of them got me a chance at a spot in the Colonial bill in New York, which had been left vacant because a comedian had objected to his position on the bill. I had a tryout in blackface and they put me in."

Joison in blackface was an overnight hit and from the November days of 1909 he was uniformly successful. In 1911 he was taken into the Winter Garden in its first production, "La Belle Paree," and continued there in "Vera Violetta," in which the late Gaby Deslys made her American debut, "Whirl of Society," "The Honeymoon Express," in which he was featured with Miss Deslys; "Dancing Around," Robinson Crusoe, Jr." and "Sinbad."

Jolson will observe his anniversary by introducing into "Bombo" some of the songs he sang on his first blackface appearance twelve years ago.

Templeton and the Versatile Sextet.

Miss Florence Waiton will return to ballroom dancing in an elaborate number, with Leon Letrim and Alexander very the Miss Florence Waiton will return to ballroom dancing in an elaborate number, with Leon Letrim and Alexander very let fine from the Miss Florence Waiton will return to ballroom dancing in an elaborate number, with Leon Letrim and Alexander very Letrim and Alexander very Letrim and Alexander very Letrim and Alexander very Leaf or partners. Others will be Miss Juliet, Harry Langdon, Rae Samuels, Harry Kahne, Will Mahoney and the Royal Gascoignes.

Chief acts at other houses follow: RIVERSIDE—Adelaide and Hughes, Henry Santrey and his syncopated Society Band.

COLONIAL—Paul Morton and Flo Lewis, Johnny Dooley and company.

EIGHTY-FIRST STREET—Ernest R. Ball. "The Love Race."

HAMILTON—Avon Comedy Four, Pola Negri in the photoplay. "One Athan Miss."

ALHAMBERA—George Jessel's Revue, "Troubles of 1920," the Four Mortons. ROYAL—Chic Sale, Anatole Friedland.

FORDHAM—Frank Dobson and his

Russian Ballet Dance Makes Debut Here To-day

Victorina Krigher, prima a of the Moscow Imperial Opera who makes her metropolitan at the Rivoll to-day, under the of Hugo Riesenfeld, brings ing news from Russia regarding unes of art under the Bolsheviki.

Irigher is a graduate of the Imperial On the Aisle," "Earth to Moon." debut at the Rivoll to-day, under the auspices of Hugo Riesenfeld, brings interesting news from Russia regarding

the fortunes of art under the Bolsheviki.

Mme. Krigher is a graduate of the Imperial School of Ballet at Moscow. She became prima ballerina at the Imperial Grand Opera after one season as premiere danseuse, and held the centre of the stage in Moscow for seven years, during the entire period of the war.

The theatre was closed for only two months, Mme. Krigher says, and that was during the period of transition from the Kerenaky regime to that of Lenine and Trotzky, and, since the Bolsheviki have been in control in Russia, there has not only been no interference on the part of the Government, but rather encouragement. Performances have conditioned in the protocology of the proposed at the protocology of the the part of the Government, but rather encouragement. Performances have continued undisturbed and the greatest interest is manifested by the Government in the work of the artists. Last year Mme. Krisher says, the Government invited her and Victor Smaltzov, considing the stage at the Forty-fourth Street Theatre will be stage at the fourth for a condense where we will be staged to the stage at the fourth for a second week. Mme. Krigher says, the Government invited her and Victor Smaltzov, considered the successor of Mordkin, to dance in Petrograd in the summer opera house, granting to them special travelling privileges and paying to them each 200,-

on rubles for the performance.

Mme. Krigher comes from a family of actors. Her father is a popular actor

To Be Seen in Vaudeville





in "The Littlest Girl," a one act play made from a story by Richard Harding Davis. Others will be Harry Masters and Jack Kraft in "On with the Dance": Jovedah de Rajah, Indian mystic; Harry

Hines, Charlie Howard, Everest's mon-keys, Cliff Edwards and the Gallerini Sisters.

Lyndall, Laurel and company in "On the Beach" and Miss Alice Brady in the photoplay "Hush, Mondy," will be at Loew's State.

And the district control comparison and product of the control control

ment let them try it! I get so furious when people say to me: 'Oh, you just de pictures for the fun of it, dont' you.' Fun? I've done some pictures I loved and some pictures I was ashamed to tell people I'd been in, but I never did one that wasn't hard work! Nineteen pictures in four years.'' She shrugged her the stage and screen will appear at two special performances this appear at two special performances this appear at two special performances the superpictures in four years.'' She shrugged her have seen donated by A. H. Woods. The beneficiary is conducted by former soldiers, which has for its

Hy Mayer Tells How

Irish Stoker in Play Comes by His Brogue Naturally

Frank Shannon of 'Anna Christie' Has Played Many Roles on Stage.

The production of Eugene O'Neill's play of the sea and the water front, "Anna Christie," has aroused a question that is not easily answerable. Who is this Frank Shannon whom Arthur Houins has entrusted with the role of the lusty Irish stoker in the play at the Vanderbilt?

The seeming "discovery" of Frank Shannon though is only another proof the fickle memory of those who fol

The tree for the benefit of the Ex-Service four years." She shrugged her ulders. "Is it any wonder I'm and cross and old before my and cross and